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MARIE TEMPEST.

AT THE THEATRES.

Garden.—*La Cigale*.

Operatic comedy in three acts. Music by Edmond Selwart. Produced by J. M. Colville. Oct. 29, 30.

Chevalier Franz de Bernheim. Carl Streitmunn
William Vincent Knapp. Arthur Ryker
Duke of Ravensberg. Charles Dungan
Mendicant. James G. Peckes
Matthew Vanderkoope. Louis Harrison
Charlotte. Ethel Ross-Schwartz
Duchess of Ravensberg. Susanne Leonard
Marion. Lillian Russell

Last night was a gala night at the Garden Theatre. Decidedly the most brilliant audience of the season witnessed the first American production of *La Cigale*. Clubdom, swiftdom, newspaperdom all sent their representatives to assist at Lillian Russell's premiere as a star with her own company, and the neighborhood of the Garden was fairly blocked with the carriages that set down their fair burdens to convert the exquisite playhouse into a veritable paterfamilias of beauty and fashion.

Miss Russell made a hit—we had almost said a triumph; the opera made a hit, while the production, as a whole, was voted the finest achievement New York has feasted its eyes and ears upon in many a season.

Miss Russell as Marion transcended everything she had attempted previously. A vision of loveliness, gowned ravishingly, she was in admirable voice, and revealed histrionic powers of a quality hitherto unsuspected. The secret of Miss Russell's newly developed abilities is two-fold: she has become earnest, and she has had as an instructor in acting Mrs. Scott Siddons.

In the first act Miss Russell sang an interpolated "flower song," full of joyous cadences. It was a difficult feat of vocalization, and it was admirably accomplished. The "One Between Three" song was archly and coquettishly rendered, but, although it received an encore, it did not create the furor aroused by Miss Umar's rendering in the representation at the Lyric, in London.

In the second act Miss Russell's art was tested by the dramatic music and dramatic scenes allotted to Marion. She displayed a genuinely remarkable intensity and fire, and worked the house up to a pitch of enthusiasm.

Together, the night was a triumph for Miss Russell. She mounted a higher pedestal than that on which we have long beheld her, and when we say that she mounted it confidently and gracefully, we have done no more than justice to the artist. A new horizon has opened before Lillian Russell. She is no longer the mere toy of comic opera; she is a star of opera comique, and she shines peerlessly in its firmament.

Miss Russell is a purely American product. We have, therefore, the more reason to be proud of her ascent.

Mr. Streitmunn as Franz was effective. He is a better singer than we have had heretofore on the light opera stage. His voice is powerful and resonant, and his method is artistic. Mr. Streitmunn, moreover, has the rare quality of magnetism. His personality is agreeable, although his pronunciation of English is shockingly bad. But the audience understood him when he sang, if they did not always understand him when he spoke.

Tacchiapetra was not blessed with an exacting role in Vincent, the lachrymose peasant lover of the grasshopper. But he helped to lend distinction to a particularly strong cast.

Mr. Dungan was amusing in the part of the sanctified duke, without overstepping the line and becoming vulgar. Mr. Harrison supplied the low comedy as Matthew, but it was of the cast-iron order. Happily *La Cigale* is a work of the class that does not depend in the slightest degree for its success upon the quips and antics of a "fanny man."

Miss Clare sang the role of Charlotte, "the ant," charmingly. She is evidently an experienced and accomplished vocalist. Miss Leonard acted the jealous Duchess earnestly.

Miss Ross-Schwartz led a bevy of graceful dancers, and led them to popularity.

The scenery and costumes are superb. The entire production reflects credit upon the liberality of Manager French, who has kept all of his apparently extravagant promises. The stage management was faultless. The large chorus—composed mostly of very pretty and shapely girls—showed the results of the excellent training of Papa Richard Barker. Mr. Williams and his orchestra left nothing to be desired in their department of the performance.

We need not retell the story of the opera in these columns. The paraphrase of *La Fontaine's* fable of "La Cigale et la Fourmi" is excellent. The little story is interesting and dramatic, and like the fable it, of course, has its moral. The play is full of action, the situations are strong, and there is not wanting a poetic atmosphere in the book.

Audran's music is both tuneful and musically. The numbers by Ivan Caryll and others that have been interpolated are sufficiently appropriate and melodious. The finales to Acts One and Two show breadth and strength.

It is impossible within the limits of our space to do justice to the score, or even to specify its many attractive features. That must be left for another occasion. Meanwhile it is enough to say that *La Cigale* is an undoubted success, and that its career in New York is likely to be as long and as prosperous as it has been in Paris and London.

Grand Opera House.—*Odette*.

Last night, at the Grand Opera House, Clara Morris, supported by the same excellent company that appeared with her a few weeks since at the Fourteenth Street Theatre, presented Sardou's well-known play, *Odette*, to an audience that comfortably filled the house.

J. M. Colville was again seen to advantage as Count Clermont La Tour, as were also W. C. Kelley and Howard Coveny as Philippe De Hoche and Bechamel. Abeline Harrison as Beranger was again received with marked favor by the audience. Mittens Willet as Ju-

lietta, and Florence Noble as Beroness, were quite successful.

During the third act, there was something inflicted upon the audience that was not on the programme. Miss Morris was overcome by a sudden faintness, but bravely struggled through the act to the climax, when she sank helplessly to the stage. She completed the performance with great difficulty.

Lyceum.—*Lettablair*.

Comedy in three acts by Marguerite Meringon. Produced Oct. 29.

Captain Lettablair Litton. E. H. Sothern
De la Amorse. Harry Eytzinger
Perceval Pinkney. Wright Huntington
Francis Merivale. Morton Selten
Mr. Seton. Augustus Cook
Jenkins. Rowland Buckstone
Smithers. Percy Sage
Henry. Frank Linden
Fanny Madden. Vida Allen
Polly Messiter. John D. Dunbar
Hecath Messiter. Kate Pattison Selten

All the world loves a lover, and all the Lyceum audience loved the lover in the new comedy that was seen at a special author's matinee there on Thursday.

He is Captain Lettablair Litton, Royal Irish Fusiliers. Here is a gallant without superstitions, a jolly, young Irish soldier who does not smell of the canteen, who can be as tender as a woman, and as brave as any grenadier.

Lettablair is to the manor born. He has not got the manner, but that comes to him in the last act, along with a lot of other nice things—the righting of all his wrongs, a brevet-majorship, and the girl he loves.

There is no getting away from the fact that the audience liked the play. That the author is a teacher in the Normal College, and that many of her pupils were present in the guise of *clappers*, was also evident. Still, take it all in all, weighed in the critical scales, the merits of this new play by a newcomer, outweigh its faults.

When we say that the hero and heroine are separated and made to seem false to each other by the machinations of the villain, and that, as surely and as certainly as the duration of time of a three-act play will permit, the villain is exposed and the lovers are united while the secondary character-group, it becomes obvious to every theatregoer that Miss Meringon's play is not built of the dramatic bricks. The bricks, however, are well placed, and they make an attractive structure.

The play is diffuse, a number of episodes elg it, and should be cut out—we allude especially to the scene in which Lettablair assumes the cap and gown of the dean, his uncle, and plays pranks on a sposter, and to the scene in which a bill collector is browbeaten by Lettablair and his servant; and the last act, or as the programme has it, the second scene of act three—is an anti-climax.

The defects are not intrinsic, though. Pruned and condensed it should make an acceptable addition to Mr. Sothern's repertoire. The dialogue is bright, and at times positively scintillating. Especially clever are the equivocal and twists to language put into the mouth of Lettablair. They are Irish through and through, and are spoken by Mr. Sothern with a tenacity that only verges on impudence.

The love passages are especially felicitous and refreshing. One of them, which is forced upon the heroine because a door has locked upon her dress, and Lettablair, who has the dislocated knob, is loath to free her, was conceived and carried out with great comic appreciation, and it went with a verve that equalled the celebrated door scene in *The Railroad of Love*.

Mr. Sothern acted the title part with fine intelligence, and with humor, sincerity, and zeal.

Viola Allen was well cast as the heroine. She wore a number of pretty gowns, and acted with an ease and unction that bespoke continued rehearsal.

Morton Selten as Merivale, the arch villain, was excellent. Jenny Dunbar was an ingenious ingénue. Augustus Cook and Rowland Buckstone did good work in small parts, and Harry Eytzinger and Kate Pattison-Selten, in characters that might as well have been left out, did not make hits.

Many well known New Yorkers were in the audience. The author was twice called out. She seemed pleased, but completely bewildered.

Amphion.—*A Modern Match*.

Society drama in four acts by Clyde Fitch. Produced Oct. 29.

Robert Hunt. Nelson Wheatcroft
Jack Warren. William Faversham
George Synnot. W. H. Thompson
Paul Manners. George W. Leitch
General Rankin. George Backus
Cecil Norris. Frederick Perry
Do to Walters. Charles Arphey
James. Gustave Frankel
Violet Hunt. Minnie Selgman
Mrs. Thompson. Ida Vernon
Sue Thompson. Jane S. Hart
E. Ennor Synnot. Adelaide Stanhope
Alice Warren. Helen Bancroft
Dorothy Hunt. Vida Croly
Little Dorothy. Annette Leland

Before the curtain rose on the first act of *A Modern Match*—produced on Thursday at the Amphion Theatre, Brooklyn, by the Piton stock company—hope and expectancy were writ on the faces of the well-wishers of Clyde Fitch, the author of the play.

As the evening progressed the faces became blank. As the final curtain fell, disappointment took possession.

A Modern Match is that of a worldly woman without a heart, who deserts her husband, Robert Hunt, when he fails in business. The husband is courageous in his adversity and resolves to venture his fortune. The wife runs away with another man, and goes along the road to ruin with rapidity. By way of contrast another couple is introduced. The husband, George Synnot, is Hunt's partner. On the failure of the firm, he is disconsolate and blows his brains out. His wife has been devoted and lovable. After a lapse of twelve years—so reads the programme—the courageous Hunt and the lovable Mrs. Synnot, their respective spouses being out of the way, find themselves confronted with each other and get married.

The elemental idea of contrast is good, and the part of the truant wife offers possibilities. Mr. Fitch has seized some of them, but he has not portrayed the character with any extraordinary subtlety. Mrs. Hunt does not deteriorate; she is just a bad in the beginning and she is in the end. It is surprising that a man with the percept on of Hunt did not perceive the hollowiness of his wife's soul long before his failure gives him a chance to see it vividly. The first intention that Hunt gets of her so-called purity is when she entertains a man in the library without informing him. We confess that this does not seem to us to be either a flagrant or an immoral proceeding. Again, we find fault with Mr. Fitch for bringing the degraded Mrs. Hunt, whom everybody, both on and off the stage, believes to be dead, from her wild and vile career back in the flesh to make a discord with wedding bells in the last act. As Mr. Fitch explains in the play, it is feasible for Mr. Hunt to secure a divorce in quick order, so the only reason that we can think of for her appearance is theatrical effect and a chance for Minnie Selgman to wear a long scarlet gown. By the way, it is worthy of note that brazen women on the stage invariably wear scarlet gowns. This color, we take it, is devilish. Another reason we would suggest for the elimination of the return is that it is palpably similar to the last act of *Odette*.

A Modern Match is not a feather in the cap of Clyde Fitch. The dialogue is well written. There is no "fine writing." The thoughts are expressed nearly and forcibly. But Mr. Fitch's *A Modern Match* is not the first unsuccessful play of which all this can be said.

The treatment is hackneyed. A number of themes are lugged in by the ears—as for instance, the misunderstanding between Hunt and his friend, Jack Warren, and the several scenes in the first act in which Mrs. Hunt tells her husband that she does not care for him and the child, and that she does care for money and gaiety, are tautologous.

Minnie Selgman acted Mrs. Hunt with skill and significance. She made much of the part, entering into its discontent and fickleness graphically and artistically.

Nelson Wheatcroft's Hunt had both distinction and repressed power. He brought out all the nobility of the character.

W. H. Thompson was commonplace as the commonplace elder partner. Adelaide Stanhope played the good angel, Mrs. Synnot, with the same up-lift of sweetness that she brought to similar parts in *The Power of the Press* and *Geoffrey Middleton*. Gentleman.

Jane Stuart and George Leslie were the time-worn comic lovers; Ida Vernon the time-worn mother-in-law, and George Backus the time-worn bad man in store clothes. Annette Leland was "cute" as the stage child handed down carefully from play to play, from *The Banker's Daughter*.

Helen Bancroft flitted before the audience in gowns so amazing that the audience had no time to make out her why and wherefore.

The scenery was very shabby. The stage management was bad. What we took to be the porch of a church did service as a library, and there was no adequate excuse for a sideboard with fruit in the library—in which, moreover, it is curious to note, there was not one book. A hat-rack was so d dely interested in the play, that it appeared in three separate rooms. A Japanese mantle was more backward—it came on in two rooms, once locating in front of a door.

Windsor.—*The Wolves of New York*.

Comedy drama in five acts by Leonard Grover. Produced Oct. 28.

Robin O'Malley. Charles H. Hopper
Beecher Street Frenchy. Robert M. Nair
Handsome Harry. Davenport Bebus
Limes, Lombard. E. Ward Morris
W. H. Drayton. Kate Gilbert
Marion Drayton. Les Raymond
Grandmother Drayton. Kuzie Masters
Maude Fitters. Florence Newhall

Three hours and a half of lurid melodrama shook the walls of the Windsor. The last night. It was the first presentation in this city of Leonard Grover's latest contribution to dramatic literature.

The Wolves of New York is essentially a Bowery play. With the exception of two or three yodels and one or two country scenes, the characters are all types familiar below Canal Street and the greater part of the play is passed in Bowery dives. The story was evidently suggested by DeMere's *Two Orphans*. Milie Drayton and her blind sister are enticed to New York by the wiles of the villain, and once in the gay city the two sisters are torn apart. Instead of Mother Frochard, a wanton nicknamed the sly wolf does away with the blind sister, and the healthy-eyed sister tracks her kin to the sly wolf's lair. The irrepressible Irishman, in love with the heroine, arrives at opportune moments to the confusion of the villain, and when the blind sister gets in her fine lines about the wages of sin and the peaceful home up in Maine, the enthusiasm of the gallery gods is controlled only by the persuasive influence of the usher's stick.

The Wolves of New York is too like many of its prototypes to hope to be more successful than they have been. It is the cheapest form of play that can be written, and as such does not call for serious consideration.

Katie Gilbert was the star of the cast, although her tight act is not altogether a dignified proceeding. Miss Gilbert is worthy of better surroundings.

Charles H. Hopper played with more exuberance than art the part of the Irishman. Davenport Bebus' villain was praiseworthy conventional, and Robert McNair did what he could with the part of Frenchy No. 3. A curious collection of unique looking supers added to the interest of the spectacle.

People's.—*A Fair Rebel*.

A large audience witnessed the opening night of Edward Mawson's new play at the People's last evening. The performance went off quite smoothly and the recalls were frequent.

Jacob's Theatre.—*A Cure for the Blues*.

Farce comedy in three acts.

Dr. Savage. H. M. Pitt
Mrs. Savage. Christine Seitz
Mrs. Waverley. Emel F. Boone
The Will-o'-the-Wisp. Emily Bannall
Peckins. Eva Turner
Uncle Timothy. Hoyt L. Joray
Pischbeck. Carl Scrantom
Herbert Waverley. C. F. Bates
James. B. L. Foster

The Cape Mail.

Mrs. Preston. Emily Bannall
Mrs. Frank Preston. Christine Seitz
Mary Preston. Eva Turner
Surgeon Major Marsden. Phil Robson
Mr. Quicker. Hoyt L. Joray
Bart. Carl Scrantom

The double bill of Jacob's Theatre this week is a great disappointment to the patrons of this popular house. *A Cure for the Blues* was described on the programme as a brilliant farce-comedy, but there was nothing in the play to justify the use of the adjective, brilliant. On the contrary, it was calculated to produce the hypochondriacal ailment for which the title of the piece is alleged to be a remedy. The plot hinges on the unhappiness of a young married couple (although no one knows why under Heaven they should be unhappy), and the attempt of Dr. Savage, impersonated by H. M. Pitt, to heal the supposed breach in their affections by causing them to become jealous of each other. This makes complications, more or less funny, and fills the three acts of this "brilliant" farce.

As Dr. Savage, H. M. Pitt gave no evidence of his experience with the Madison Square stock company, of which he was for a long time a prominent member.

The only member of the cast that displayed even a slight knowledge of stage work was Christine Seitz, and the only enthusiasm was excited by the violin playing of Eva Turner.

Of the performance of the curtain-raiser, *The Cape Mail*, the less said the better.

Manager M. J. Jacobs probably looked this attraction on the strength of Mr. Pitt's New York reputation, else we should not have to score against him an error of judgment for once.

Star.—*The Ironmaster*.

The Ironmaster is perhaps the best fitted of the plays in the Ke dals' repertoire to show off their talents. As Clare de Beaupre, Mrs. Kendal delineates with uncommon skill and exquisite touches of light and shade the workings of a woman's mind, heart, and soul—a woman who, piqued by the perfidy of the man she loves, gives her hand to a man she does not love.

It is the intention of the dramatic to show that a true heart is worth more than a coronet; that the honest love of Philip Derblay, Claire's husband, is preferable to the rumpsey love of the adventurous Duc de Bligny. It is his achievement to show the opening of Claire's eyes to the maxim and its application by a series of scenes, a number of which are engrossing, and all of which are interesting.

The Philippe of Mr. Kendal is an exhibition of the sturdy honest, upright man, who loves absolutely, but not blindly. It is rated his best character in a serious line because it contains in a more emphatic degree the qualities that make him admirable in, for instance, *Still Waters Run Deep*, and *A Scrap of Paper*.

There was an appreciative audience that showed its breeding by not smothering the scenes with hysterical applause.

The Moulinet of J. E. Dodson is a performance fine in conception and varied in "business." Joseph Carne was equal to the demands of the part of the Duc, and the other characters were acted intelligently.

Tony Pastor's.—*Variety*.

Monday night was a gala night at Tony Pastor's. It was occasioned by the return of the genial manager and his clever company of vaudeville artists after a successful tour of the country.

The bill embraced the names of many of the old-time favorites at this house. All were given a rousing welcome. Flowers were in abundance. Maggie Cline and Tony Pastor received the majority of them.

The Leonards, in vocal sketches and dances, were well received. The Schallers, grotesque acrobats, proved very amusing, and Tony Pastor's topical songs, particularly the one entitled "Job Lots," caused merriment. The others on the bill, the La Blanche Sisters, John E. Drew, Griffin and Wilkins, and C. May and Fox were in turn heartily welcomed.

At Other Houses.

The beautiful and tearful Niobe still comes to life nightly (except Sunday) at the Bijou. There have been two changes in the cast, but the laughs are as loud and long as ever.

At the Casino Cavalleria Rusticana and The Tyrolean, both delightful to music lovers, hold sway, and those samples of blare and bluster, Aplo and Indigo, now seem like nightmares past and never to return.

Tuxedo is satiating the desires of the patrons of the Park. It does not pretend to belong to the higher walks of the drama; it aims to amuse, and it certainly does.

The Better Part, by Edward S. Belknap and Mason Carnes, is a capital contrast to Jane at the Madison Square. Neither of the authors has yet seen the curtain-raiser acted, both being many miles away, but as it is their first play, and as it is not a failure their trepidation to see it can be imagined by even the jaded playmaker.

The Bostonians' performance of Robin Hood at the Standard is one of the most enjoyable theatrical attractions in town. The music is lively and dainty, and it is sung with rare skill by the well-balanced company. H. C. Barnabee is exceedingly droll as the bibulous sheriff of Nottingham; Jessie Bartlett Davis is a trim Allan-a-Dale and

Messrs. Karl MacDonald and Hoff are all quietly artistic.

Business manager Newton says that Macdonald is drawing not only large but also fashionable audiences to the Fourteenth Street Theatre. An immense bouquet of roses, with streaming ribbons, was passed over the footlights one night last week to Scanlan. It was from an unknown admirer.

Thermidor is still at the Twenty-third Street Theatre. Elsie DeWolfe is not so nervous as Fabienne as she was during the early performances. After the New York engagement Frederick de Bellville will replace Forbes Robertson in the cast.

This is Marie Wainwright's last week at Palmer's. In every respect the revival of Amy Robsart has been artistic and superior. There has been nothing consummate about the production, but the excellence has extended through every department, and this has atoned for the fire of genius.

The Merry Monarch thrives at the Broadway. An air of prosperity pervades the theatre.

The trials and tribulations and the contrasts of comedy in *The Dancing Girl* continue at the Lyceum. A visitor from the country to this great city started out to the Lyceum the other night with the expectation of seeing a female ship about after the fashion of *Carmenita* or *Otero*. His expectations were checked.

This is the last week that Henry E. Dixey may be seen in *The Solicitor*. Next Monday he will appear in *The Man with a Hundred Heads*.

We wish Messrs. Harrigan and Hanley would announce a change from Reilly and the 400 before long. The fact that, in its second season, it is a continuous success has been drummed upon so much that it is about wearing out. The play, however, shows no signs of exhaustion. There is a probability that it will continue through the whole season.

The Cadi has passed into a regular attraction at the Union Square. The actors by this time know their parts as well as they know their names, and their ease and agility lends force to Bill Nye's unique and well worth seeing "border drama," as he calls it.

There is an attraction this week at Doris' Museum that is of especial interest to the fair sex. It is Professor Chamberlain's *World's Fair Embroidery*. It is said to be the largest and finest display of hand-made embroidery ever placed on exhibition.

At Koster and Bial's, *Carmen Up Too Late* continues to amuse large audiences. The Spanish dances by the Rossi ballet troupe have also made a hit.

The Dwarfs' Wedding is still drawing excellent houses to the Thalia Theatre.

MARIE TEMPEST.

Marie Tempest has been known on the operatic stage of this country for only a year.

Her reputation was already established in England, when she appeared in an opera called *The Red Hussar*, at Palmer's. The opera was slated by the learned critics, but the prima donna received lavish praise for her singing, her acting, and her charming self.

Since then Miss Tempest has been on tour with the Duff Opera company, appearing to advantage in Dorothy. A few weeks ago she made her first appearance as the leading singer at the Casino in the Tyrolean. Miss Tempest's own opinion of the comic opera is that it is trash; but it nevertheless gives her a chance to sing several pretty songs sweetly and with much expression.

LIZZIE EVANS' MISS PRUE.

Lizzie Evans, who has been successful through the South and West, is an energetic little woman, and there is no doubt that her new specialties in Martha Morton's play, *Miss Prue*, will be very pleasing to her audiences.

Miss Prue is said to be a Connecticut home story, based on facts, and it has a good plot. This will be by far the best play and company Miss Evans has ever had. The company includes Will S. Harkins, Robert McNair, John Armstrong, Ed. Van Veghten, George D. McIntyre, Nathaniel Churchill, and Katharine Eckert.

The scenery consists of four sets, of which three are specially painted, namely: a blacksmith's forge, a New England mill, and the interior of a barn. There will also be a quintette of male and female voices. The season will commence at Proctor's Opera House, Hartford, Conn., Nov. 9.

OBITUARY.

Winfield L. Sterling, a retired minstrel, died recently in Newark, Ohio, aged forty-three.

Frank Jones, formerly treasurer of the Cleveland Academy of Music, died in Philadelphia last week. He was twenty-eight years of age.

Harry Carey, a clown with Frank N. Gardner's Circus, died while on tour in South America. He was born in 1853.

The funeral of Mrs. Henry Frohman, the mother of Daniel, Gustave and Charles Frohman, took place last Thursday at Cypress Hills Cemetery. The Rev. Dr. Mendes read the funeral services at the residence. Mrs. Frohman was sixty-one years of age, and had been ailing some months. Her death, however, was not looked for. She was a woman of splendid executive ability, and took great interest in the work of her sons, whom she was capable of aiding materially, with advice.

OPEN TIME IN SHAMOKIN, PA.

G. A. R. Opera House, Shamokin, Pa. Manager John F. Osler has open time weeks of Nov. 9 and 16.

CLEANEST AND BRIGHTEST.

Hartford, Conn.

Unquestionably the cleanest and brightest dramatic paper of the day is *The New York Dramatic Mirror*. As an organ of the histrionic art it stands head and shoulders above its contemporaries. It devotes its entire space to the higher class of theatricals and has no columns devoted to bill-posters and song-and-dance men. It is not like one paper in New York, which claims to be a rival, and which is now conducting a silly guess contest as to which city the bill-posters will hold a convention in. The editor of *The Mirror*, Mr. Harrison Grey Fiske, is a gentleman well known in dramatic circles, whose judgment can be relied upon and whose criticisms are always sought after as being truthful and untinged with gall.

THE AMIABLE MR. CLAPP.

The Boston dramatic critic has again come forward. He appears (as frequently noted in *The Mirror*) at regular intervals. In speaking of the performance of the Lyceum company, that able and amiable Mr. Clapp of the *Advertiser*, says: "They are talented, clever, conscientious and forceful actors, yet there is ever the consciousness that the walls are canvas and that the green room is only a few steps away, that Mr. Kealey's and Miss Cayvan's emotions begin at 8 P. M. and end at 11. With that exception the performance was meritorious, commendable and admirable."

It seems, therefore, to us a pity that for the purposes of dramatic art and the interests of the "realistic drama," the depths of which the Boston critic is now attempting to sound, that Mr. Kealey and Miss Cayvan could not assure the able Mr. Clapp that were it necessary to assure him of the perfect reality of their stage feelings they might continue their emotions far beyond eleven. In fact, like the six days' bicycle tournament, they might display their emotions for 142 consecutive hours and thus establish a record.

Of course, the play itself can only be served up from 8 to 11 so far as the ordinary theatregoer ends. Mr. Kealey and Miss Cayvan cease to be the hero and heroine when the play ends; yet, in the eyes of the ambitious critic, it is a pity that the walls are only canvas, not a real Commonwealth Avenue residence, and the emotions of the actors cease at 11. "With that exception," we are glad to note, their "performance was admirable," but if they could only continue their emotions during the twenty-four hours of the day, the artistic feelings of the Boston critic might be fully satisfied.

MR. KENDAL SPEAKS HIS MIND.

Mr. Kendal, in answer to some criticisms on his company, stated that the company, which numbers twenty-five persons, is exactly the same, with but two exceptions, as on their previous visits; the present organization being still far more expensive than hitherto.

The fact that their opening play included less than one-half his full acting force, makes the company appear small. But a repertoire of plays, such as they are prepared to give, will show the company's strength. The Ironmaster calls for a large cast. This play having been given frequently on previous visits, seems, to Mr. Kendal, to have given several writers the idea that all their plays should have large casts.

In the production of *Home*, two important members of the cast were suddenly taken ill with typhoid fever, and at the last moment others had to take their places. Naturally, the performance indicated some uncertainty, and once the prompter's voice was heard. But, Mr. Kendal adds, the criticisms that this unlooked-for change in the cast drew out were so uncalculated for that it gives the impression of palpable malice.

"It is further argued," said Mr. Kendal, "that we are here for dollars. Well, if we could afford to come for purely philanthropic purposes we might be tempted to do so. But we cannot. We do not deny that we are following a custom that seems somewhat a general one, of earning money."

"We know we cannot do this except by rendering good service in exchange, and we have too good an opinion of the American public to believe that they will give up their dollars without an adequate return."

MISS EASTLAKE RESUMES.

Telegram sent on Wednesday to H. S. Taylor, New York, from Louis Hallenberg, manager of the Pike Opera House, Cincinnati: "I will advance \$300 to Miss Eastlake, guarantee her railroad fares to Cincinnati, and guarantee her \$1,000 for the week."

Accordingly, Miss Eastlake opened her tour last night at the Pike Opera House.

H. S. Taylor figures as manager, Harry Graham, late business manager of *Darlington's Widow*, and J. H. Dobbins, who hails from Richmond, Va., are the business managers.

The audience at the special authors' matinee of Lettarrabla at the Lyceum on Thursday was thoroughly representative. Daniel Frohman states that every seat was sold, except those sent to the press. Mr. Frohman wished to present the play to a paying public and know the genuine verdict of New York theatregoers. More than \$700 was spent on the production. Joseph Jefferson assisted Mr. Southern at rehearsals. Mr. Jefferson, Mr. Florence, Mr. and Mrs. Kendal, Richard Watson Gilder, Francis H. Jenkins, dramatic editor of the *Boston Transcript*, who came on especially for the play, Mrs. C. S. Collins, and Everett J. Wendel, were present at the performance.

REFLECTIONS.

WALTER FESSLER has renewed his contract with the management of Cordray's stock company at Portland, Oregon.

SIGNOR DI VIVO is no longer the manager of Marazzi Diletti, the Italian star, whose tour opened in Philadelphia last week. Mr. Dupree, a brother of Minnie Dupree, has replaced the Signor.

The baggage of Frederick Ward's company was attached in Jersey City on Saturday night by R. E. Stevens.

A TELEGRAM from the manager of Charles T. Ellis, received too late for publication last week, said that Mr. Ellis played at Cumberland, Md., to the largest house known in that city for two years. Another telegram that came to late to print last week, was from W. J. Burgess, manager of A. W. Fremont. Mr. Burgess said that his star in 777 packed the Farnam Street Theatre at Omaha.

T. F. KELLY, the Philadelphia manager, was generous enough to advance \$1,000 to help the disabled and, in fact, disbanded Abraham Lincoln company out of Philadelphia. He has, for his pay, some scenery and costumes.

The Muggs Landing number one company, under the management of C. A. Shaw, is returning from a successful Western trip. They will play week engagements at Philadelphia, New York and Brooklyn, and will then commence filling dates in New England. The company has been improved, and now includes Lizzie Bertons Daly, Nettie Peters, Blanche Folsom, Zetta Peters, Alice Carle, Belle Stacy and Alf. Hampton.

R. G. THOMAS, who played the villain in *Ned Agha*, returned to town on Monday.

H. R. JACOBS has sold the Utica Opera House to the original owners of the property. The contracts made by Mr. Jacobs will be filled by the new management.

CHARLES KIRKE and Charles Burke will star next season in a new burlesque called *The Fashion Club*. It was written by a newspaper man.

JOHN M. COOK, business manager for Evans and Hoey, is doing good work in advance of his company.

In reply to Doré Davidson's energetic stand against the pirates who are touring the country with his play, *Guilt Without Crime*, under the new title of *Bigamist*, Manager J. W. Davidson, of the Austin (Minn.) Opera House, writes that Force and Albright wrote to him for dates, but he refused to book them.

WALTER HALE, who is playing in the South with Ford's English Comedy company, has received the warmest praise from the local critics. The *Baltimore News* declares that Mr. Hale compares very well with W. H. Kendal.

MRS. LOUISE DICKSON BERKLEY, the lecturer, is meeting with great success on her tour through the South. The Jackson (Miss.) *Clarion-Ledger* says: "Mrs. Berkley has traveled extensively over the world, especially in the South Sea Islands, and possesses the happy faculty of being able to tell and explain what she has seen." Mrs. Berkley is assisted by her daughter Olive, the youthful elocutionist.

THERE are to be no more Sunday theatricals in Arkansas. The appeal of W. C. Quarles, manager of the Capital Theatre, Little Rock, against the decision of the Pulaski Circuit Court, has been denied by the Supreme Court. For every subsequent performance, in violation of this finding, a fine of \$1 would be imposed. It was uncertain, however, whether this was \$1 on each ticket sold, or \$1 on each performance. To test this the manager gave a performance last Sunday night. He is awaiting the result.

EDWIN ARDEN produced his new play, *Night and Morning*, at Sherman, Tex., on Oct. 17.

EMILE LA CROIX, who is playing heavies with Edwin Arden, met with a serious accident while the company was in Sherman, Texas. In the third act of the play *La Croix* is thrown heavily to the floor by Mr. Arden, who it appears, lost his balance and fell over La Croix breaking three of the latter's ribs. Notwithstanding this, La Croix insisted on playing at each performance.

MARK PRICE, leading Joseph Ransome, heavy; Andrew Waldron, comedy; Jennie Caley, soubrette, have been engaged by Simmonds and Brown for Cordray's stock company at Portland, Ore. Mr. Price left yesterday, and the others will leave to-day.

HENRY GREENWALL'S Little Tycoon company is reported to be doing a splendid business in the South. Mr. Greenwall has spared no expense to place this amusing opera on the boards in first-class style, and he deserves the success that he is reaping now. Robert E. Graham has made quite a hit in the star part. Before the company comes to New York in the Spring, several changes for the better will be made in the female part of the cast.

P. T. JOHNSON, a member of Evans and Hoey's company, has received an offer from Buffalo Bill to join the Wild West show in Antwerp, Germany, the coming season.

JOHN CLARKE, the basso, has located permanently in Chicago.

FANNY COHEN has been engaged by Charles Frohman to appear in Henry Dorey's support, opening in *The Man With One Hundred Heads* at Herrmann's, next Monday.

THE No. 2 U. and I. company is now under the management of B. Hendricks, George Washington Lederer having resigned.

CHARLES T. PARSONS, Emil Grandin and George Dickson have been engaged by Frank Mayo.

ON Friday William J. Florence and Frank L. Goodwin signed contracts by which the latter will direct the tour of Mr. and Mrs. Florence next season. It will begin at the Garden Theatre, and will last thirty weeks.

H. R. JACOBS has severed his lease with the Utica Mechanics Association, and at his request his resignation as manager of the Utica Opera House has been accepted. Horace E. Day, treasurer of the theatre, will take his place. T. E. Patterson will succeed Mr. Day as manager.

RICHARD LINDSAY, musical director of the Two Old Cronies company, missed the train that brought the company from Chicago to Milwaukee, on Oct. 15. As he had in his keeping all the music of the company, the management was compelled to hire a special engine to bring Mr. Lindsay to Milwaukee in time for the matinee, at an expense of \$125. This materially lessened the profits of the day, and made the mind of the management less peaceful.

CHARLES A. GARDNER in his new comedy, *Capain Karl*, played to the capacity of the People's Theatre all of last week—the largest business done there so far this season.

FRANK MAYO and McKee Rankin have joined forces and will begin a season together in Buffalo on Nov. 2. Their partnership is to last several years. They will engage a first-class company. Mrs. D. P. Bowers is spoken of as a probable member. Their play will be an adaptation of Wilkie Collins' novel "Man and Wife," called *The Athlete*. Mr. Mayo is responsible for the adaptation.

MR. AND MRS. "JACK" MASON announce that they will be the principals in a farce-comedy of their own next season.

MARIE TEMPEST slipped on the stage of the Casino on Friday night. A slight concussion of the brain was the result. She has been resting at the Marlborough Hotel ever since, under a physician's care. Madge York is singing in her place until her recovery. Miss Tempest expects to appear again to-night. Miss Drew Donaldson has replaced Anna Mantell as the princess.

THE English papers just now are bristling with interviews with Dr. Augustin Daly, in which he gives his reasons for living and tells how and why he became a manager, what size shoe he wears, his weight, waist measure, and other vital matters relative to his kind continuance on the earth. He says that when he produces Lord Tennyson's new play, it will cause the public to think more kindly of the poet, and will assure him a place in dramatic literature. It is to abound in "green fields and shady woodland scenes," and those of us who understand how hard it is to get those things in good working order on a New York stage can appreciate the magnificence and grandeur of the new undertaking.

THE monument that Henry Greenwall has erected to the memory of his dead son is a beautiful piece of architecture. It stands twenty-two feet high, by ten feet wide. At its base are three tablets—"Mother," "Son." One remains blank. It waits the father. The monument, which is of granite and marble, is surmounted by a bust of the late Edward Greenwall. It is frequently visited by members of the profession, and is kept constantly covered with flowers.

THE Atkinson Peck's Bad Boy company is organized as follows: Jerry Cohen, George Cohen, John T. Bannion, Richard Morosco, Nellie F. Cohen, Josie Cohen, Ada Harwood, Blanche Hillman, Bessie Louise King, Rose Creighton, and Doll Hastings. Griffin and Wilson, sole lessees and managers; Oliver Martel, agent; John J. Burns, musical director; James L. Barry, stage manager.

THE London Gaiety Girls have been having anything but a gay time at a place called Hiawatha, Kansas. The leading ladies of the city objected to the realistic fence posters of the London dancers, and called in the City Council to interfere. That august body being composed of several more or less bald-headed individuals, refused to denounce the Gaiety performance, and the result was that the leading ladies of the city armed themselves with pitchforks and rakes and scraped the bills from the boards. They characterized as social outcasts all men who attended the show, and now every man in Hiawatha goes around wearing a look of conscious guilt. The leading ladies of Kansas are not to be trifled with.

MANAGERS' MESSAGES.

ALLIANCE, O., Oct. 25.—Irene Kent opened at the Wheeling Opera House last night. *Child of Destiny* is a success. SAM MYERS.

DALLAS, Tex., Oct. 25.—The MacLean and Prescott company played here Oct. 23 and 24 to \$277.50. The largest receipts ever known in Dallas. JOHN WHITELEY, Manager.

KANSAS CITY, Mo., Oct. 25.—Mark Murphy's *O'Dowd's Neighbors* opened at the Grand to \$1,250. Great satisfaction. HUBBARD AND JUDAH.

CHICAGO, Ill., Oct. 25.—People's Theatre packed afternoon and evening. Lottie Williams' *New York Day by Day* is a big success. MELVILLE AND THOMSON.

MONTREAL, P. Q., Oct. 25.—The American Girl company will rest for two weeks, owing to the serious illness of the star's son, Roy Rowley. W. A. TREMAYNE.

PHILADELPHIA, Pa., Oct. 25.—Elmer E. Vance's Limited Mail company packed the National Theatre to-night as it has not been filled in two years. Completely sold out for Tuesday. When the limited mail went by the audience rose *en masse* and cheered wildly. This will be the biggest week in several seasons. J. J. KELLY.

PORTLAND, Me., Oct. 26.—The Milton Aborn Opera company opened to-night, turning crowds away. Not a seat left at 7 P. M. WILLIAM C. REILLY.

STRAWS.

A GREAT CHANGE.

London Edition of the *Hera'd*.

A great change is coming over the light opera stage of New York. The public has gradually wearied of the buffoonery and vulgarity which has so long marked the alleged interpretations of operetta. The *Hera'd*, which has been steadily hostile to the musical and dramatic pretensions put forward as "comic opera," has voiced this weariness. And now at last our managers seem struck up to the point of making an earnest appeal to the higher taste of theatregoers.

"A SINCERE INTEREST."

Philadelphia *Ledger*.

THE *Dramatic Mirror* takes a sincere interest in the welfare of the stage.

6432 BROADWAY, COR. FORTIETH STREET

I challenge Mr. Rester to meet me in the agency where he denounced the company, and there make

THE USHER.



Howard Paul has returned to New York after a Western trip. He will sail for England on Wednesday by the *Britannic*.

Wherever he goes—and Mr. Paul is a veritable globe trotter, equally at home in Algiers, Paris, London, and New York—he manages to keep an account with American affairs, and to make his American department in the London *Illustrated News* timely and scintillating.

He tells a good story, characteristic of the American spirit of rush. On a Pullman buffet car the other day, raising it rapidly New Yorkward, he ordered breakfast. The dusky porter brought him a half-cooked egg.

"This egg is not done," said Paul, tapping the shell disgustedly.

"Oh, I'll take it back and cook it another mile!" exclaimed the porter, in whose whirlwind life miles had taken the place of minutes.

James O'Neill disbelieves in the plan of depriving oneself of home on the road. He carries his larder and penates with him in his travels. Mrs. O'Neill, their child and the nurse are the charming features of the successful actor's entourage.

Mr. Ford's English Comedy company has made a marked success—gratifying to those that view with satisfaction the new tendency of taste in a good direction.

This company, as its name implies, presents standard comedies on the road, and presents them admirably, by all accounts.

That the experiment has more than justified Mr. Ford's faith in it is shown by the fact that the original season of ten weeks has been extended to thirty weeks.

A Mirror correspondent in a Pennsylvania town writes: "The other day I was introduced to A. C. Waite, advance agent of the Waite Comedy company. When *The Mirror* was mentioned he said, in the presence of several gentlemen, that our credentials were not recognized by his company on account of 'some dirty work you had done him.' He would not explain. Can you tell me what he referred to?"

Yes, The Waite Comedy company are notorious play pirates. They have been exposed by *The Mirror* time and again.

That was an interesting remark made by George Barrett at Buffalo the morning following the break-up of his company.

The genial George had given very little attention to his stage duties from the start, preferring the society of convivial friends to studying his new parts or attending to the routine of rehearsals. After the catastrophe Clark Sammis was scurrying around to raise money to pay bills and buy railroad tickets to this city.

Barrett appeared to think that was an unnecessary proceeding. He suggested that if Sammis procured sufficient funds to pay the fares of the star and the manager it would be sufficient.

"But how about the company?" said Mr. Sammis. "They want to get back to New York, too."

"To h— with the company!" was the genial George's answer, made in the presence of the leading lady, Beverly Sugreaves, and others.

Notwithstanding this Christianlike solicitude, Mr. Sammis stuck to his intention and brought everybody safely home.

I suppose that Barrett did not consider it necessary to wear the "genial" mask any longer now that he has been rejected as a star in this country, and is going back to England to seek a stock engagement.

I am glad to hear that E. S. Willard is meeting with the prosperity he deserves out of town. Mr. Palmer's confidence in his star's drawing powers was tested last season, but the reward has come. Willard is playing to splendid business this Autumn, and his manager's profound faith in the attractiveness of sound histrionism is being abundantly verified.

Mr. Willard went into Pittsburgh a comparatively unknown actor. He made a deep impression on public and critics, and played his week to 20,000—large receipts for that city. In Chicago last week he played at Hooley's to nearly 8,000.

I think that Willard is the dark horse in the theatrical race. He is an artist who cannot fail to grow in the esteem of the very large class of playgoers whose interest he has awakened, for, besides the dramatic instinct and the valuable experience he has enjoyed, he carries an unusually large amount of grey matter in that fine head of his.

His acting always conveys the suggestion of great reserve force. He does not turn his power inside out, as it were, but he invariably leaves the impression that there is something besides voice and gesture in his characterizations—something, in fact,

that is called intelligence by some and soul by others.

Last Summer this journal explained the remarkably favorable conditions prevailing in the South and predicted that the season there would be the finest known in years. Thus far *The Mirror's* forecast has been more than realized. Reports from the Southern country point to well-nigh universal prosperity.

In my remarks on the subject of the subsidence of the variety farce craze I have taken special pains to say that in my belief the fittest of that class of entertainments would survive and prove pecuniarily successful.

There is undoubtedly a place in the public fancy for a restricted number of these attractions—clever people in amusing pieces. While their existence cannot be defended on artistic or critical grounds they can be recognized, at least, on the basis of a certain demand that has grown up for them.

But after this season, as *The Mirror* said so long ago as last Spring, the abnormal supply of variety farces will be reduced to normal limits, and they will be comparatively few and far between.

The epidemic is rapidly working its own cure, and there is no probability that the people will expose themselves to it again. To appreciate the extent of the revulsion, glance through the long list of companies that have disbanded since the season began and observe how many of them bore wild, weird names betokening their alliance with the grand—but disappearing—array of trash disseminators.

Heaven be praised! real acting and real plays are to have the stage once more.

Among the volumes that will engage the attention of Christmas book-buyers this year none will be more attractive than the "Holiday Tales" by Stephen Fiske that Benjamin R. Tucker, of Boston, will publish next month.

Among the Tales whose titles will enlist the interest of *Mirror* readers are "A Story of Amateur Theatricals" and "An American Ghost."

Mr. Fiske's dramatic truths and dramatic criticisms in the *Spirit of the Times* have linked him to many thousands of readers as a guide, philosopher, and friend in matters theatrical, even though they may not have been relished at all times by managers, actors, and dramatists. His sortie into the domain of short-story writing will be awaited with lively anticipation.

In the lobby of Mrs. Henderson's Jersey City Academy of Music hang three large crayon portraits of Forrest, Booth, and Cushman. Beneath each is placed a playbill, given to Mrs. Henderson by the great actors themselves. The Forrest bill is dated 1833, while the Booth and Cushman bills belong to the early Seventies.

A very well known combination was playing at the Academy not long ago. One of the actors standing in the lobby in the evening looked at the Cushman portrait and programme for some time, then turned to the business manager of the theatre and said:

"Say! When does this combination play here?"

I have Mrs. Henderson's assurance that the question was asked in all seriousness.

A Paris cable in the *Herald* last Thursday began: "I met Mr. Henry Abbey to-day, and he said," etc. As a matter of fact, at the moment this dispatch was being printed, Mr. Abbey was on a train going from New York to Cincinnati.

IDEAS FOR THE FAIR.

Pending the preliminaries to organizing the Actors' Fund Fair management, interest continues to be felt and expressed in the great project. The paper which Messrs. Palmer and Frohman placed in the hands of A. B. De Frece a couple of weeks ago has not been returned, as he has not yet seen all the managers in New York and neighboring cities to secure their signatures. This pledge once in hand, it is probable that active work will begin at once.

Ideas innumerable will suggest themselves, or be suggested, as soon as the time comes to take off coats and buckle down to practical effort. The profession are united in favor of the fair, and they will be found in the van when their services are required. If only the managers will display the same zeal as that manifested by the actors and actresses, there will be no question as to the immensity of the achievement.

We are receiving many letters, on the subject from professionals and readers not connected with the stage. The contents, or the substance of several of these communications, follows.

Mrs. Juliette M. Babbitt, of Washington, D. C., is not a member of the profession, but she is deeply interested in the objects sought to be attained through the medium of the fair. Mrs. Babbitt has already begun a piece of souvenir patchwork for the fair, to be made from scraps of actresses' gowns.

She has obtained a number to begin with, but she needs a great many more. If the fair and famous women of the stage will each send a few bits of material to Mrs. Babbitt they will earn her thanks and assist her laudable plan. Three years ago Mrs. Babbitt made a "slumber robe" for the Garfield Hospital from scraps donated by Mrs. Cleveland, the ladies of the cabinet, foreign ministers' wives, and others. It brought a large sum. Mrs. Babbitt's address is 933 Massachusetts Avenue, Washington.

The Messrs. L. and L. Rosenthal, theatrical and legal typewriters, have generously tendered their services, and the services of their large corps of assistants to the managers of the fair free of charge.

Annie E. Davis, who has decided to re-enter the profession after an absence of three

seasons, writes from Indianapolis: "I have just finished reading *The Mirror* about the Actors' Fund fair, and wish in my humble way to offer my assistance. I trust by the time the plans are consummated to be in New York—a looker on, if not a participant in this glorious affair."

From a young woman in society we have received the following sensible and timely letter:

NEW YORK, Oct. 21, 1894.

To the Editor of the *Dramatic Mirror*:
SIR: Will you allow one of your most interested readers to say a few words on the subject of the fair?

I am not an actress—only one of the numerous young women who love and admire the profession. But in the nearest hundreds of the outside world, let me say that we shall go to the fair not in idle curiosity but in a spirit of interest to help this great work. We realize that in no other profession are the members so loyal, and ready to help one another as in the theatrical profession, and the world looks with respect upon the men and women who are standing ready to work for the fair.

I believe too much in the good in human nature to think that the idle curiosity that will bring a certain class of people to the fair could lead to anything beyond the mere satisfaction of the desire to see these men and women "off the stage."

L. K. R.

Beatrice Ingram, of the Lewis Morrison company, says: "I have read your articles on the fair, and I agree with 'Aunt Louisa' that we should all join hands to make it a tremendous success."

Lillian Lewis sends us this letter on the subject:

LARAMIE, WYO., Oct. 19, 1894.

To the Editor of the *Dramatic Mirror*:
SIR: I write to wish all success to the Actors' Fund fair, and to make a suggestion or two which you might pigeon-hole for future use.

Way out have a doll's booth at the fair, and ask the most prominent ladies in the profession, or make the request a general one—to lend in a large or small doll, dressed in a costume exactly like the one worn by herself in her favorite or best known role. Madame Modjeska, a Rossini, Miss Wainwright, a Viola, Miss Terry, a Portia, Madame Bernhardt, a La Tosca; Miss Davenport, a Cleopatra, etc.

I am certain that the American actresses and all the foreign stars who have honored us with a visit would respond gladly. Let Aunt Louisa and Mrs. Fernandez and Little Tuesday preside at the booth. Then there might be a booth of autographs, another of photographs, another of souvenir spoons (gold or silver).

Every jeweler in the country would contribute souvenir spoons. And why not? The actors and actresses are among their best patrons. The profession asks for so little, and asks it so seldom, without a great, big equivalent, that they could well afford to be pique the fair.

Anyway, the fair will be a big success. It possesses the first requisite of success—novelty.

With best wishes, LILLIAN LEWIS.

The business manager of a prominent company sends several ideas and suggestions in response to *The Mirror's* request.

"Some years ago," he writes, "there was a large and most successful charity fair held in San Francisco. The success was so great that it was repeated the two succeeding years. It was called the Authors' Carnival, and the idea was for different clubs, coteries, and societies to get up representations of different authors and their works."

"Each society provided its own booth. There was a Dickens booth, a Chaucer booth, a Bulwer booth, and so on. Each booth was built and furnished to represent a scene from one of the author's stories, and the people spoken of in the stories lived, acted and talked as in the stories. They wore costumes exactly as the story represented them. Each booth gave tableaux and small sketches in its own home from narratives in the works of the author represented."

"On the grand stage there were tableaux, often utilizing two or three hundred people, from some famous incident or episode in the works of one of the authors. There were also grand national tableaux, military drills, and gymnastics, by members of the famous athletic clubs. There was a musical booth, in which the leading local and visiting celebrities performed. There were refreshment, lemonade and candy stands, and scores of other things, and there was a daily paper published during each of the carnivals."

We shall be glad to receive ideas and suggestions from such of our readers as have time to offer. All these will be carefully sifted out, and doubtless they will convey many valuable hints to the promoters and managers of the great fair.

MR. MACKIE MAKING MONEY.

James B. Mackie's business is reported to be large. His Grimes' Cellar Door is much changed since last year. The last act has been rewritten and now takes place in a drawing room.

Since August, Mr. Mackie says his business has been steadily prosperous. He experienced no falling off in receipts during the unseasonable hot spell that crippled many companies. Mr. Mackie visited New England early, opening the season at several theatres, and he escaped with big profits before the rest swarmed down like locusts and killed the season for the time being.

Pennsylvania has been the banner State for me," writes Mr. Mackie. "Only two attractions have topped me—Scanlan and Primrose and West's Minstrels. This week I am at the Holiday in Baltimore. Next week I play Washington; then Brooklyn and Boston."

As a general rule, business is not as good as last year with many good attractions. The local managers in the night-stands made too many bookings. Crowded together, many attractions have faded badly, and several have succumbed, as you are aware.

I shall send out a number two company, headed most probably by Flora Moore. If she does not go Louise Sanford—now playing Pandora with this company—will go. The new company will play through the South. Miss Moore is a great favorite there. When she starred in *A Bunch of Keys* under Dudley McAdow's management they cleared \$50,000 in two seasons."

DYEING AND CLEANING.

Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended to. Goods forwarded. Discount on company work. *Lord's Dyeing and Cleaning Office*, 23 East Fifteenth Street, between Broadway and Fifth Avenue.

GOSSIP OF THE TOWN.

The owlance is the latest terpsichorean innovation by the Sisters Leigh and J. K. Oakly, in His Nibs, the Baron.

LILLIAN KENNEDY, in *She Couldn't Marry Three*, turned people away at the Opera House, Waterbury, Conn., on the evening of Oct. 20.

GEORGE C. BROOKHART has just opened a convivial resort at 2,345 Eighth Avenue.

AMATEURS gave *Withered Leaves* and *Second Thoughts* at Tarrytown, last Wednesday evening, for the benefit of the Elmstedt Church and Tarrytown Hospital. Everett Wendell, Frederic Camp, and Mrs. Oliver Sumner Teall were among those that took part.

The editor of the *Dramatic Times* says that A. Watson Atwood is not now its Philadelphia correspondent, and has not been connected with the paper for six months past.

The familiar old play, *Only a Farmer's Daughter*, is still in the field. Two companies will appear in it, both beginning next week. One is organized for New England, opening at Stamford on Nov. 3. The other will play the Southern circuit, starting at Fayetteville, N. C., Nov. 4.

JOSEPH F. WOODS, the advance agent of the Watson Sisters' company, deserted that organization last week, thereby causing the Watsons to cancel their dates at Lancaster, Carlisle, and Lock Haven. They reached Danville, Pa., on the 20th.

FRANK DANIELS has been rehearsing a curtain-raiser, entitled *The Dead Shot*, and a comedy called *The Attorney*. The two plays will be presented in Chicago this week.

ELITE ELLISER is said to have played to 807 at Savannah on Monday night of last week. It was the largest house of the season. Hazel Kike was the play. Miss Elliser's engagements in the South have been all successful this Autumn.

MINNA GALE will appear at the Harlem Opera House for a week, beginning Nov. 9. She will be seen in *Romeo and Juliet*, *Ingomar*, *As You Like It*, *The Hunchback*, *Lady of Lyons* and the double bill *Pygmalion* and *Galatea* and *The Wonder*. Since her tour began Miss Gale has visited Philadelphia, Detroit, Chicago, and Cleveland.

FREDERICK SIDNEY, of the Texas Steer company, distinguished himself by jumping from the platform of a train opposite Henderson Street, in Jersey City, on last Thursday night. He sustained slight injuries.

JOHN LAMB, the drum-major of the "Rising Sun Roarers" band of the Blue Jeans company, while helping Robert Cowan, a stage mechanic, to adjust the saw for the mill-scene on the 10th inst., at Elmira, N. Y., caught his clothes in the teeth of the saw. He fell on the blade, gashing his legs badly. A doctor was called immediately, and ordered Mr. Lamb to be removed to the Arnot-Ogden Hospital and to be confined there for a week, at least. Frank Eagan, who is said to be the best drum-major in Elmira, signed with the company to remain until Mr. Lamb's recovery. At last accounts, the patient was doing well.

It was stated in our last issue that A. G. Sweeney, manager of the Temple Theatre, at Owensboro, Ky., which was destroyed by fire recently, would fit up at once Miller's Hall as a theatre until the Temple was rebuilt. Having examined the hall, Mr. Sweeney finds that it will be impossible to use it. Therefore he has cancelled all dates up to Jan. 1. A large force of workmen is already at work on the ruins of the theatre, and the owner is confident that it will be rebuilt by the new year.

It is likely that H. S. Taylor will close with E. G. Gilmore to put *A Mile a Minute* on at Niblo's, which is to be conducted hereafter as a cheap-price house.

ALEXANDER COSTELLO has again assumed control of *A High Roller* in conjunction with W. W. Randall. "The property never passed out of my possession," writes Mr. Costello, "except on a royalty to Randall. Instead of fifty people, we now have thirty, quite sufficient, however, to make it the largest and most expensive organization of its kind." Among those in the company at present are John Gilbert, Leon Coleman, Collan, and other clever people. They are doing an entirely new play by A. D. Gordon. Mr. Costello expects to bring the piece back to New York late in the season to show the croakers that he has got a success.

BEATRICE MEVILLER has recovered the diamonds that were stolen from her dressing-room last season in Chicago while she was with Joseph Murphy. She left yesterday for that city where the trial of the thief will soon occur.

ALEXANDER SALVINI has entered upon a prosperous tour of the South. He made an emphatic success in that country, artistically, last season, and the theatregoers of the South, proverbial for their love of the higher class of dramatic performances, were not slow to show their appreciation of his *Don Caesar* and *Le Artagnan*. Mr. Salvini will go as far as New Orleans, returning North by way of Richmond, Washington, Baltimore, and Philadelphia. During his Memphis engagement he will probably be seen for the first time as *Othello*. He has his father's prompt-book of this play, and is now busy rehearsing from it.

Many men in New York find it difficult to keep the wolf from the door, and Manager Lea, of the Opera House at Port Jervis, N. Y., has the same difficulty. As we noted last week the wolves, which belonged to the Orson Chittard company that disbanded at that town, were left with Mr. Lea. On request of the company, he sent them to Carbondale, but they were returned to them. He desires to get rid of them in some way, as they are a source of expense to him. Anyone who desires a brace or two of nice, omnivorous wolves with sharp teeth and insatiable appetites will do well to address Mr. Lea.

IN THE WINGS.

THIS notice was posted, I hear, on the "call bill" of the Julia Marlowe company last week: "From this date no member of the Julia Marlowe company can take a scene call, under any circumstances."—FRED. SIMMONS, manager. This mandate, I take it, does not include Miss Marlowe, although she is certainly a member of the company. Can it be that jealousy is insinuating itself into the heart of the charming Julia?

115 RUE FIGALLER, the comedy by Alexandre Bisson, is, I hear, making a sensation at the Paris Palais Royal. Even at this early date four London managers, including the ubiquitous Horner, are after it. Horner is the theatrical character who has the reputation of standing with one foot in Paris and the other in London. I really believe it to be true that he spends the majority of his time on the English channel, on the alert for "rights" to "the latest success." However this may be, Willie Edouin, of the Strand Theatre, has bought the English rights, and the four English managers may stop their still hunt.

WHILE writing about Paris affairs, the contents of a letter from a man holding an important position at the Vaudeville, occur to me. It would scarcely be discreet to mention the writer's name, but he says that Madame Agnes, by Carré, which Augustin Daly has purchased, is thoroughly unsuited to Mr. Daly's company. "It has," writes my Paris correspondent, "not enough action." He adds that Leon Gaudillot's new farce, to be at once brought out at the Vaudeville, is extremely clever.

FREDERIC LEMAITRE, the one-act comedy by Clyde Fitch, is for sale. It is a dainty piece of work, replete with sentiment and fancy, and the character of the great French actor, as exemplified in the play, is pathetic and strong. Felix Morris, for whom the play was written and who originated the title role, is, as we all know, a careful and capital character actor, but his methods and attention to detail only made the part petty and petulant. I can think of three actors who might do well to add Frederic Lemaitre to their repertoires: Alexander Salvini, Robert Mantell, and Joseph Haworth. Mr. Salvini thought seriously of buying it. Last week, however, negotiations were "off," as far as he is concerned.

A NEW weekly is to be started that will concern itself, in part at least, with the theatre. The list of its staff writers is given to me as including Harry St. Maur, the Anglo-Australian actor; Captain Alfred Thompson, A. C. Wheeler, and Henry Guy Clifton. Its name will be *The Lantern*. I presume that not one out of every twenty new papers started ever lives a year. One hundred and ten thousand dollars is the sum that Millionaire Waterbury is credited with having sunk in *The Week's Sport*. *Spirit* was started about a year ago, and quite a pot of money was sunk in it, but it, too, has given up the ghost. *Munsey's Weekly* wobbled on for several years, and it was an elephant rather than a bonanza. Now it has been turned into a monthly.

THE MS. of Larks, the farcical comedy which has had a run of 600 nights in the English provinces, has been sent to this country in charge of Elisabeth Marbury. Charles Overton has an interest in it.

DOUGLAS ALBERTON, who is to act the title part in Charles Barnard's piece, *Burdock's Lovers*, under the management of Edwin C. Stanton, informs me that the title has been changed to *Cynthia's Lovers*. Mr. Alberton will appear as Cynthia, a bean-eating old maid, who resides in the vicinity of Boston. He tells me that he will not indulge in horseplay, but will dress and act the part without extreme exaggeration. The costumes to be worn by Mr. Alberton are heirlooms. Some were worn by Mlle. Alma de la Grange, an ancestor of his, and the rest used to deck the person of his grandmother, Sophia Von Himmerman, the German opera singer. "One of the hoopskirts that I shall wear," said Mr. Alberton, "is seven yards around!" Such a skirt on a stage the size of the Lyceum Theatre would leave very little room for any one else. I suggest to Mr. Alberton that he have the measurements of the various stages on which he will appear this season, forwarded to him before he leaves town. The spectacle of a skirt concealing the entire scene, would be amusing, but a bar to the action of the play.

I was much amused to note the radiant face of Frederick Sidney in the front row at the Amphion Theatre, Brooklyn, on the first night, on Thursday, of *A Modern Match*. Mr. Sidney had been married to Vida Croly, of the cast the day before, by Dr. Robert Collier, at the apartments in the Princeton, of the bride's mother ("Jenny June"). Miss Croly did not come on the stage until the last act, but Mr. Sidney sat in becoming expectancy for two hours awaiting his wife's appearance. When she did come, it was to go through a rehearsal of a wedding, to the tune of the Lohengrin Wedding March, with the juvenile man. To the half dozen people who knew of the wedding in real life, the knowing looks exchanged across the footlights by Mr. and Mrs. Sidney, were the cause of much more fun than the action of the play.

BETWEEN one of the acts I congratulated Mr. Sidney on his marriage. He then told me that he read his play, *A Loving Legacy*, to the Pitou stock company on Monday (of last week) and that he was going on to Washington, D. C., this week to direct the rehearsals. The play concerns the predicaments of a man who has a legacy which he does not want, and which lands him into all sorts of scrapes. It is a light, shuttlecock comedy, after the pattern of *A Night Off*. Minnie Seigman will not appear in it, but that smart little actress, Jane Stuart, will have a part that, it is said, will give her a chance to augment considerably her reputation as an actor.

of comedy parts. Mr. Sidney further tells me that *A Loving Legacy* will be brought out possibly in Brooklyn in January, and certainly during the New York engagement of the company. Mr. Wheatcroft will also have a light comedy part. I cannot imagine him in anything pertaining to the Wyndham school. Henry Miller, however, gave a by no means bad performance of Alfred Hastings in *All the Comforts of Home*, so there is hope for Mr. Wheatcroft. PACOLET.

HERR KAINZ'S RECEPTION.

Last Thursday afternoon Josef Kainz, the German actor, held an informal reception at the Hotel Belvedere.

In one of the rooms, laid out on tables, were the presents that Herr Kainz received from the late King Ludwig of Bavaria. Some of them are very rich, and evidently costly gifts; all are curious and characteristic of their crazy donor.

The catalogue included a silver laurel crown, a gold-hilted sword, a beautiful cigar-holder about half a yard in length with a stage and six horses carved out of the ivory running along it, several old-fashioned watches, a clock with wonderful chiming virtues, and a hunting cup in solid bronze.

At present Herr Kainz is particularly fond of a curiously shaped cup in gold and blue enamel. This cup has a curious history. One night King Ludwig had a nightmare. He dreamt that a mermaid rose to the top of the fish pond in his back yard and began to drink his health out of a curiously fashioned cup. The cup tickled Ludwig's fancy, and on waking the next morning, straightway he hid him to the court jeweller and commanded one to be made of similar shape. In due time the cup became the property of Herr Kainz.

Another present of interest is a pair of Indian moccasins from Buffalo Bill. Several portraits of Herr Kainz and the King taken together were distributed about the tables. Madame Kainz spoke of the late King and how fond he was of her husband.

LARGE PROFITS.

W. J. Chappelle, in advance of Elmer E. Vance's Limited Mail company, called at THE MIRROR office on Monday. He reported an unprecedented business for his company, which has played in three weeks of one-night stands to an average of more than \$500 a performance.

Mr. Chappelle said that these returns were largely due to Mr. Vance's personal popularity among telegraph people, with which business he was formerly connected, and the enthusiasm of railroad men over the realistic railroad scenes.

Mr. Chappelle added that he had been in the theatrical business for thirty-one years, and had never seen anything like the business done by this company every night from the start a year ago, since which time it has played sixty-one consecutive weeks, at a total profit of \$54,000.

BROOKLYN'S NEW THEATRE.

Brooklyn is to have a new playhouse that will compare favorably with the finest theatres in the country in architectural beauty, seating capacity, and elegance of interior arrangements. It is the Columbia, which is being constructed from the "Universal Building" on Washington Street, next to the Post Office.

Paritt Brothers are the architect and they promise that the new house will be the most luxurious, commodious and comfortable theatre in the city.

Messrs. Frohman, Hayman and Knowles are to be associated in the management of the Columbia, as THE MIRROR has already announced.

HAVE SEEN FOR THEMSELVES.

We take pleasure in publishing the following communication, which shows an appreciation of the noble work of the Actors' Fund that is rarer than it ought to be:

NEW YORK, Oct. 25, 1891.

To the Editor of the Dramatic Mirror: Six—A few weeks ago, while playing in a city several hundred miles from New York, the leading lady of the company preceding us informed one of our number that a young actress was very ill in one of the hospitals and under the care of the Actors' Fund, and asked the ladies of our company to visit the patient.

We all visited her during the week, some of us going every day. We were simply astonished and pleased beyond measure to witness the thoroughly excellent manner in which the Fund does its work and the almost regal care the patient received.

The room was quite large, scrupulously neat and clean, and cheerful. We saw the patient served with her meals, and surely a Deimonio could not have done better, in quality, cooking, or cleanliness. The nurses were very polite and attentive, and the poor sick girl praised the Fund, the hospital, the physicians, the nurses, and all, from the depths of her heart.

We left that city, with a feeling that the majority of professionals do not do their duty to the Fund. Many of them do not even know its proper name. Others, one would think, the Players' Club, or the Actors' Order of Friendship.

The Actors' Fund of America is one of the grandest charities in the world; for, it not only does its work well and cheerfully, but conceals its good works from the public. We have heard professionals say: "The Fund deals out its charity in a cold-hearted, you-ought-to-be-grateful-to-get-it way," but we have seen that that is false.

If sick professionals be in hospitals in strange cities, alone, without anyone to while away the dreary hours for them, it is the fault of their fellow-actors and actresses, often. Let us, when we hear of these cases, introduce ourselves to the patient, and do what the efforts of the Fund cannot possibly do—gladden the heart of the sick one with our presence.

We earnestly ask every member of the amusement profession to pay the little two dollars a year, and join the Actors' Fund; and, also, to help make the Actors' Fund part again and success.

Thanking THE MIRROR for the interest it has always taken in the Fund,

We are, yours sincerely,
BLANCHE MORTIMER, W. J. K. MAIN,
MARIE DALLAS, ANDREW ROBINSON,
ALF STANGE, GEORGE C. ROBINSON.

This letter does credit to the sympathies of the ladies and gentlemen whose names are signed to it. It their advice and example were universally followed by the profession the beneficence of the Fund would be better understood than it is now.

THE DARK SIDE.

It is the aim of the Dark Side column to publish information concerning companies that are broken up or on the rocks. The column is not meant as a firebrand, but as a beacon light to the managers of theatres. Errors may creep in; it is hoped they will not. Anyone who can correct the column is urged to do so.

The Runaway Wife company disbanded at Dubuque, Iowa, owing to poor business in Nebraska and Kansas. A new company will be organized out of the old one in New York.

Quack, M. D., closed its season at the Columbus Theatre, Harlem, on Saturday.

Fitzgerald Murphy's tour in Neil Agrab came to an untimely end, after a week's duration, at Susquehanna, Pa. Mr. Murphy says that he closed because he was disgusted with bad management. He left yesterday for Harrisburg, Pa., to be press agent for Carroll Johnson in *The Gossoon*. The rest of the disbanded company have returned to the Italo.

It is said that Willis' Two Old Cronies company is in a shaky condition, getting from town to town on advanced money.

George W. Larsen's Cradall's Corners company stranded at Syracuse, N. Y., on the 17th. Mr. Larsen expects to reorganize.

The Devil's Editor closed at Milwaukee a week ago to-day, on account of bad business.

The company acting General Custer, which appeared at the Standard Theatre, St. Louis, last week, closed its season there. It will reopen in this city about Nov. 6, presenting *Around the World in Eighty Days*.

Alfred Hirst, our correspondent at Stratford, Ont., wrote on Thursday that he had been unable to get the dates ahead of the Annandale Opera company. He understands that there has been difficulty in the company. It is \$5,000 behind in salaries, and the advance agent, Frank Connors, left at Stratford.

The Old, Old Story company has canceled some one night stands, and rested last week. It is rumored that changes are impending. Business has been poor.

Dan Packard recently organized a company to play *The Boomer*. It opened in Brooklyn at the Lyceum Theatre on Oct. 12. The Boomer didn't boom worth a cent. It went to pieces last Wednesday night at New Canaan, Conn. In several cases salaries were not paid. The members of the company had to send to New York for money to pay the small railway fares home. Cause of trouble, bad business and bad show.

A company playing a piece called *A Pair of Tramps* came to grief at Columbus, Ohio, last week. It had been out seven weeks. The members of the troupe had enough money to get to their respective homes.

Owen Ferree, manager of the Uncle Isaac company, wrote to THE MIRROR from Baltimore on Saturday that in our last issue we made an absolute misstatement when we said that the Uncle Isaac company had collapsed at Philadelphia. Mr. Ferree says that he has had many things to contend against, as he was burned out in a railroad wreck, and as several of the company were so injured that they could not act. Mr. Ferree says that he has weathered all this, had the play rewritten, and that in conjunction with a new one act comedy called *The Power of Love*, it is a big hit. We are glad to hear this, and hope that prosperity will never leave Mr. Ferree. We had authority for our statement last week, however. A letter in the possession of a prominent and honorable dramatic agency in this city says that the Uncle Isaac company disbanded in Philadelphia, as stated in THE MIRROR. The letter was from a member of the Uncle Isaac company, Harry W. Cortiss, the dramatic agent, also, confirmed the statement in the letter by saying to a MIRROR reporter that several actors of the Uncle Isaac company have come to him saying that the company had closed in Philadelphia, and that they wanted other engagements.

Loeb and Company, sole proprietors and managers of *That Woman* company, write to THE MIRROR to say that the organization has not collapsed, notwithstanding our statement that it has. The information was received from a source that has been reliable in other cases. We apologize to *That Woman* for a misstatement of her death. The person who gave us the information will in future be taboored.

ABBEY'S NEW YORK THEATRE.

John B. Schoeffel, of the firm of Abbey, Schoeffel and Grant, was seen by a MIRROR reporter on Monday and asked if there was any truth in the statement made in a daily paper last week that Mr. Abbey would build a new theatre adjoining the Casino. The *Herald* for her reported that the Goulet estate would build the theatre and turn it over to Mr. Abbey, and that the papers had been signed.

"For a week," said Mr. Schoeffel, "the daily papers have been rife with wrong statements concerning a theatre to be built in this city by our firm. There is no truth in the papers' report. We have not selected a spot yet. When we do we shall not divulge it for the reason that we made that mistake when the Tremont Theatre was erected two years ago in Boston. The moment that we announced the location of the contemplated Tremont, the price of the lease was increased, and we had to pay the large sum demanded."

"But we are not to be caught that way again! Why, at the very time the statement you refer to appeared, Mr. Abbey was in Chicago, Mr. Grant was in Paris, and I was in Boston. Certainly that was not a time for us to make final arrangements."

"It is true that we intend to build a theatre in this city," continued Mr. Schoeffel, "but work on it will not begin before at least eight months from now. In the meanwhile it is possible that we may have a theatre."

JANUSCHKE has engaged Louise Oldmixon for *The Harvest Moon*.

PROFESSIONAL DOINGS.

HERMAN VEZIN has been engaged by Grace Hawthorne to play Napoleon in *A Royal Divorce*.

THE negotiations between the People's Amusement company, of which William Harris is president, to lease the Brooklyn Star Theatre from J. M. Holmes, are "off." An offer was made yesterday, but it was not acceptable.

HARRY LEE, fresh, or perhaps the contrary, from his experiences as a manager in London, arrived from Europe yesterday. Within three hours he was engaged, through that enterprising and reliable firm, Simmonds and Brown, to join Frank Mayo in the production of his new play, taking the place of McKee Rankin, that actor having resigned from the combination.

F. PHILIPSON FOLSON is no longer advance agent for the Camille Townsend company.

CHARLES B. GASTHE has left A Turkish Bath company.

ARRANGEMENTS have been completed for Mrs. Langtry's coming tour in America. She will open at the Standard on Jan. 25. Joseph Reynolds is acting as her American representative. Mrs. Langtry will produce several new plays during her stay at the Standard.

S BELLS continues to prosper on the road. In Cleveland, O., last week, the receipts were \$6,000.

PRIMROSE AND WEST are doing well in the West. The company is in St. Louis this week. The St. Louis engagement last season brought in \$8,400, and Manager Truss expects the same this year.

MANAGER E. G. GILMORE has made up his mind to change the place of *Niblo's Garden*. He will reopen the place as a popular price house, the prices to range from seventy-five cents to fifteen cents. He says he will play combinations. The theatre will reopen in two weeks.

GERTRUDE EASTMAN will leave J. H. Wallick's company on the 31st.

LUZIE EVANS' tour will begin at Hartford, Conn., on Nov. 2. The following week she will appear at Wadsworthburg.

THIEVES entered the dressing-room of the Spokane Auditorium on the evening of Oct. 16, and stole Frank Henning's wardrobe, and Walter Mathews' diamond stud, and some valuable stage properties. Mr. Henning played *Iago* with Thomas Keene's company, and while he was on the stage one of the styers conspired with an accomplice to secure the booty. One of the men is in custody, and the police are looking for the other.

HARRY LACY is having much trouble with his company. A number of changes will occur shortly. Among the dissatisfied ones are Logan Paul, J. H. Bunney, J. H. Fitzpatrick, and business Manager Horace Wall.

ROBERT DARTON, an old-time London actor, has settled at Chicago.

M. J. JACOBS, treasurer and auditor of the Jacobs' Imperial Amusement Circuit, is putting his recently purchased team of roadsters through their paces. The pair have a record of 2:35.

ADVICE by cable is to the effect that Clyde Fitch's new play, *Pamela's Prodigy*, is a failure at the London Court Theatre. The papers call it a dull farce. It is said that Mrs. John Wood helped to spoil the piece by over-acting.

THE American Academy of the Dramatic Arts began its eighth season in the Lyceum Theatre building yesterday morning. In addition to its regular classes, the Academy will have the use of Herrmann's Theatre and the Twenty-third Street Theatre all through the winter. The faculty of the Academy includes members of nearly all the stock companies in New York. Throughout this season special performances will be given out of town, thus affording students practical experience. The first of these performances will be given at Short Hills, N. J. A Boston branch of the Academy has been organized in the new Columbia Theatre, where students will receive training for the operatic stage.

THE report that Sarah Bernhardt will appear here next season in conjunction with Jane Hading is untrue.

It is said that Marie Wainwright talks of starring conjointly with Josef Kainz in a grand production of *Romeo and Juliet*. Miss Wainwright saw Herr Kainz in Gaiette, and was enthusiastic about the German actor. Probably Miss Wainwright hasn't seen Herr Josef's *Romeo*.

MANAGER J. M. HILL met with a painful accident last week while at Bridgeport, Conn., where Ship Ahoy was playing. Mr. Hill was returning to Boston, and while at the railway station, slipped and fell, breaking a bone in his leg above the ankle. He was brought to New York, and carried in an ambulance to the Imperial Hotel.

LEIGH McDOWELL, stage manager of the Muggs Landing company, met with a serious accident Wednesday, the 28th, while on his way to New York from North Baltimore, Ohio. Mr. McDowell was a passenger on the B. & O. train which was wrecked near St. John's Run, W. Va. He was injured about the head and spine, but is recovering rapidly at his home in Baltimore.

A REPORT has been circulated announcing the death of Ada Melrose, of the Southern Rose company. It has been proved that it was the work of a rival company playing the same territory. Miss Melrose assures her friends that she is well, and doing a big business.

SOME of the leading musical people of New Albany, Ind., are rehearsing *Belsazzar*. It will be sung next month.

J. W. CALLICOATE is a new pirate. His company is called the Nannie Comstock company, and his repertoire includes: *The Old Homestead*, *The County Fair*, *The Prince and the Pauper*, *Held by the Enemy*, *The Stowaway*, etc. He recently wrote John Bohany, of the Council Bluffs, Ia., Opera House, for time.

YARY. Dallas, Tex., Oct. 27.
 Springs, Ark., 20. Pine Bluff, Mo.
 Memphis, Tenn., Nov. 24. Browns-
 ville, N. H. Hartford, Conn., Oct.

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 go. Lil., Nov. 27.

MADAME WODU

MA Boston, Mass., Oct. 26- Ville C. Jackson &
PEOPLE'S THEATRE
27-31.

DATES AHEAD

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES

FIRE PATROL - Syracuse, N. Y., Oct. 20-21.
 Frederick Paulding, Boston, Mass., Oct. 20-21.
 Frederick Warner, Philadelphia, Pa., Oct. 20-21.
 Asientown Nov. 2-3.

KEP. H. DAIRK: St. Joseph, Mo., Oct. 25, Omaha
Neb., 2001, Des Moines, Ia., Nov. 2, & Marshall
town, & Cedar Rapids & Waterloo, Ia.
KATE MOOREHEAD: Nashville, Tenn., Oct. 20
KIRK ARMSTRONG: Washington, D.C., Oct. 20

WODZKA Boston, Mass. Oct. 26-1912

held at Canton 26 Newcastle, P. M., 27, 28, 29, 30, Titusville
Buffalo, N. Y., Nov. 2-7, Rochester
OLD, OLD STORY: Kansas City, Mo., Oct. 26-31
OLIVER D. BYRON: Worcester, Mass., Oct. 26, 27
Fall River 28, New Bedford 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841,

W. JACKSON Memphis, Tenn., Nov. 24. BROWN-
ELL'S THEATRE Hill. Hartford, Conn. Oct.

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AL. G. FIELD, Waverly, N. Y., Oct. 27, Tonawanda, Pa., 28.

Pittston, Pa., 29, Shenandoah, Pa., 30, Pittsburgh, Pa., 31.

Lebanon, Nov. 2, Harrisburg, Pa., 3, Hagerstown, Md., 4.

Stanton, Va., 5, Roanoke, Va., 6, Bristol, Tenn., 7.

ARLINGTON, Hackettstown, N. J., Oct. 27.

BELLEVILLE, Hackettstown, N. J., Oct. 27.

BEACH AND BOWER, Jackson, Miss., Oct. 27, Chattanooga, 28.

Meridian, 29, Columbus, 30, Aberdeen, 31.

Florence, Ala., Nov. 2, Tusculum, 3, Memphis, Tenn., 4.

Jackson, 5, Paducah, Ky., 6.

BURT SHEPARD, Beaver Falls, Pa., Oct. 28.

CLEVELAND'S GREAT EAST TOWER, Macon, Ga., Oct. 27.

Athens, 28, Augusta, 29, Columbia, S. C., 30.

Charleston, Nov. 2, Sumter, 3.

CLEVELAND'S GREATEST EFFORT, Spokane Falls, Wash., Oct. 28.

CANON, Philadelphia, Pa., Sept. 7, indefinite.

EMERSON, Terre Haute, Ind., Oct. 28, Logansport, 29.

Adrian, Mich., 30, Lansing, 31, Detroit, Nov. 2-4.

GEORGE WILSON, Fort Worth, Tex., Oct. 27, Denison, 28.

Dallas, 29, Greenville, Nov. 2, Tyler, 3.

Marsh, 4, Sareport, La., 5, Texarkana, Tex., 6.

Hot Springs, Ark., 7.

GORTON, Hackensack, N. J., Oct. 27, Montclair, 28.

Somerville, 29, Flemington, 30, Lambertville, 31.

GOODYEAR, ELIICH AND SCHILLING, Piquette, Wash., Oct. 28, Olympia, 29.

GEORGE THATCHER, New York City Oct. 27-28.

H. HENRY, Clinton, Mass., Oct. 27, Natick, 28, So. Framingham, 29, Milford, 30, Franklin, 31.

LEW DICKSTADT, Rolla, Mo., Oct. 27, Janesville, 28.

Davison, 29, Columbus, 30, Lexington, Ky., 31.

Louisville, 1, Bowling Green, 2, Nashville, Tenn., 3.

MCRAE AND YOUNG, Rolling Fork, Miss., Oct. 28.

PIMPHRE AND WARD, St. Louis, Mo., Oct. 28-29.

CIRCUSES.

ADAM FOREPAUGH, Monroe, La., Oct. 27, Vicksburg, Miss., 28.

Jackson, 29, Meridian, 30, Salem, Ala., 31.

Atlanta, Ga., Nov. 2, Gainesville, 3, Greenville, S. C., 4.

Charlotte, N. C., 5, Greensboro, 6, Danville, Va., 7.

F. J. TAYLOR, Grand River, La., Oct. 27, Alton, 28.

Creston, 29.

HOWARD, Talladega, Ala., Oct. 27, Childersburg, 28.

Calera, 29, Briarfield, 30.

JOHN ROBINSON, Birmingham, Ala., Nov. 2.

RENEZ AND CO.'S MOUNTED, Americus, Ga., Nov. 3.

Boena Vista, 4, Montezuma, 5.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES, Woonsocket, R. I., Oct. 27.

Webster, Mass., 28, Putnam, Conn., 29.

Palmer, Mass., Nov. 2-3.

ELI PARKINS, Wilkesbarre, Pa., Oct. 27, North Wales, 28.

New York City, 29, Ripley, 30, Conneautville, Pa., 31.

Jameson, N. Y., 1, Springfield, O., 2.

Logan, 3, Palisades, 4, Corvallis, Ky., 5.

E. I. BUCKLEY, Dallas, Tex., Oct. 28, Nov. 1.

H. W. F. MUSKETT, Corpus Christi, Tex., Oct. 29.

San Diego, 30, Goliath, 31, Victoria, Nov. 2, Gonzales, 3.

POWERS, Hill Wild West, Birmingham, Ala., Oct. 28.

PROF. HERMANN, New Orleans, La., Oct. 28, 29.

Galveston, Tex., Nov. 2, Houston, 3, Dallas, 4.

Fort Worth, 5, Tyler, 6, Marshall, 7, Hot Springs, Ark., 8.

Little Rock, 9, Memphis, Tenn., 10, 11.

W. W. DAYTON, Portsmouth, N. H., Oct. 27.

WESTLARK'S NEW ORLEANS MINSTRELS, Richmond, Va., Oct. 28-29.

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PAYTON COMEDY: Glenwood, Ill., Oct. 25-26.
PRINCE AND PAULINE: Washington, D. C., Oct. 25-26.
POWER OF THE PRESS: Pittsburgh, Pa., Oct. 25-26.
R. D. MACLEAN-MARIE PRESCOTT: Taylor, Tex., Oct. 25-26. San Antonio, 27. New Orleans, 28. Houston, 29. New Iberia, La., 30. Baton Rouge, 31. Natchez, Miss., 1. 2. ROYAL VIGILANTE: Pittsburgh, Pa., Oct. 25-26.
ROBERT DOWNING: Indianapolis, Ind., Oct. 25-26.
Crawfordville, 27. Anderson, 28. Richmond, 29.
ROSE COGILLAN: St. Paul, Minn., Oct. 25-26. Minneapolis, 27. Des Moines, Ia., Nov. 2. Cedar Rapids, 3. Burlington, 4. Kansas City, Mo., 5. Sedalia, 6. Springfield, 7. Fort Smith, Ark., 8. Little Rock, 9. Hot Springs, 10. Tyler, Tex., 11.
RILEY COMEDY: Portsmouth, N. H., Oct. 25-26.
RENTON'S PATH-FINDERS: Marion, Ind., Oct. 25-26.
ROLAND REED: Jersey City, N. J., Oct. 25-26. Philadelphia, 27. New York, 28. Colorado Springs, N. C., 29. Salt Lake City, Utah, 30. Denver, 31. San Francisco, Cal., 1.
RUNAWAY WIFE: Wellington, Kans., Oct. 27. Arkansas City, 28. Oklahoma, Ind. Ter., 29. Guthrie, 30. Winfield, Kan., 31. Hutchinson, Nov. 2. Newton, 3. Atchison, 4. Leavenworth, 5. St. Joseph, Mo., 6.
RONALD, MONTAGNE: Scranton, Pa., Oct. 25-26. White-harbo, 27. Reading, 28. Philadelphia, Nov. 27. Baltimore, Md., 28.
RHEA: Binghamton, N. Y., Oct. 27. Poughkeepsie, 28. Albany, 29. Troy, Nov. 2. Watertown, 3. Ottawa, Oct. 4. Toronto, 5.
RICHARD MANSFIELD: Brooklyn, N. Y., Oct. 25-26. R. D. MANSFIELD: Fort Wayne, Ind., Oct. 27. Louisville, 28. Bloomington, Ill., 29. Peoria, 30. Springfield, 31.
RILEY DRAMATIC: St. Bend, Ind., Oct. 25-26.
RAY L. ROYAL: Fargo, N. Dak., Oct. 27. Winnipeg, Man., 28. Crookston, Minn., Nov. 2. Watertown, So. Dak., 3. Huron, 4. Madison, 5. Sioux Falls, 6. 7.
SKIPPED BY THE LIGHT OF THE MOON: Omaha, Neb., Oct. 27. Fremont, 28. Lincoln, 29. Hastings, 30. Grand Island, 31.
SPOONER COMEDY: Sedalia, Mo., Oct. 25-26. Ottumwa, Kans., Nov. 27. Topeka, 28.
SODAS: New York City Sept. 3, indefinite.
SHERMAN: Harlem, N. Y., Oct. 27-31.
SARAH SCANLAN: Allentown, Pa., Oct. 27. Girardville, 5. Danville, 26. Milton, 27. Williamsport, 31. Elmira, N. Y., Nov. 2. Bttn, 3. Corning, 4. Cortland, 5. Ithaca, 6. Geneva, 7.
STRAIGHT TIP: San Francisco, Cal., Oct. 25-26. STAR THEATRE (See name): Newport, N. H., Oct. 25-26.
SARAH BERNHARDT: Columbus, O., Oct. 27. Detroit, Mich., 28. Toronto, Ont., 29. Buffalo, N. Y., 30.
SHE COULDN'T MARRY THREE (Lillian Russell): Adams, Mass., Oct. 27. Huntington, Vt., 28. Herkimer, N. Y., 29. Glens Falls, 30. Mechanicville, 31. Fort Plain, Nov. 2. Little Falls, 3. Saratoga, 4. Schenectady, 5. Port Jervis, 6. Rondout, 7. Catskill, 8. Sing Sing, 9. Newburgh, 10. Saugerties, 11. Matineau, 12.
SHIRAZ: Lima, O., Oct. 27. Fort Wayne, Ind., 28. Jackson, Mich., 29. Kalamazoo, 30. Muskegon, 31. Grand Rapids, Nov. 2. East Saginaw, 3. Bay City, 4. Toledo, O., 5. Mansfield, 6. Canton, 7. Akron, 8. Youngstown, 9. New Castle, Pa., 10. Jamestown, N. Y., 11.
SPIDER AND THE FLY: Americus, Ga., Oct. 27. Pensacola, Fla., 28. Mobile, Ala., 29. Meridian, Miss., 30. Yazoo City, 31. Jackson, Nov. 2. Vicksburg, 3. Greenville, 4. Arkansas City, Ark., 5. Pine Bluff, 6. Helena, 7. Memphis, Tenn., 8-11. Jackson, 12. Cairo, Ill., 13. Paducah, Ky., 14.
SILVERA (Charles): Detroit, Mich., Oct. 28. Cleveland, O., 29. 30. Pittsburgh, Pa., Nov. 2-7. Newark, N. J., 8-14.
STILL ALIVE: Omaha, Neb., Oct. 28. Council Bluffs, Ia., 29. Lincoln, Neb., 30. 31. Denver, Col., Nov. 2-7. Kansas City, Mo., 8-14.
SI PLUNKED: Sherman, Tex., Oct. 27. Bonham, 28. Honey Grove, 29. Paris, 30. Terrell, 31.
ST. PETERS: New Bedford, Mass., Oct. 27. Pawtucket, R. I., 28. Rockland, 29. Plymouth, Mass., 30. Taunton, 31. No Attuboro, Nov. 2. Fall River, 3. Brockton, 4. East Greenwich, R. I., 5. Wakefield, 6. Westerly, 7.
SENTENCED FOR LIFE: Warrensburg, Mo., Oct. 25-26.
THE BURGLAR: Chicago, Ill., Oct. 25-26. Nov. 7. Milwaukee, Wis., 12-14.
TEXAS STEER: Harlem, N. Y., Oct. 25-26.
THOS. W. KEENE: Vancouver, B. C., Oct. 27. Victoria, 28. 29. Tacoma, Wash., Nov. 2-4. Olympia, 5-7.
THE VENDETTA: Lancaster, Pa., Oct. 25-26. Easton, 27. Hazleton, 28. Pittston, 29. Honesdale, 30. TWO SISTERS: Peterson, N. J., Oct. 25-26. Hudson, 27. New York City, Nov. 2. Springfield, Conn., 3. Bridgeport, 4. So. Norwalk, 5. New Haven, 6. Waterbury, 7. Torrington, 8. TWO OLD CROOKS (Anderson): Gloversville, N. Y., Oct. 27. Utica, 28. Auburn, 29. Binghamton, 30. Scranton, Pa., 31. Philadelphia Nov. 2. Brooklyn, N. Y., 10-14.
TWO JENES: Toronto, Ont., Oct. 25-31.
THE POSTMASTER: Shelby, O., Oct. 27-28. Wellington, 29-31.
THE PRESIDENT: Oakland, Cal., Oct. 25-27. San Jose, 28. Marysville, 29. Chico, 30. Red Bluff, 31.
TIN PATROL: Syracuse, N. Y., Oct. 25-28. Rochester, 29-31.
THROUGH BY DAYLIGHT: Fredericksburg, Va., Oct. 27. Petersburg, 28. Lynchburg, 29. Staunton, 30. Charlottesville, 31. Buena Vista, N. C., 2. Roanoke, 3. Danville, 4. Fayetteville, N. C., 5. Raleigh, 6. 7. Henderson, 8.
TRIP TO CHINATOWN: Cincinnati, O., Oct. 25-26. Washington, D. C., Nov. 2-7.
THERESA NEWCOMB: Scranton, Pa., Oct. 25-31.
THOMAS SHEA: Westfield, Mass., Oct. 27-28. The STORMY ALE: Minneapolis, Minn., Oct. 26-29. West Superior, Wis., Nov. 2. Duluth, Minn., 3. Stillwater, 4. Dubuque, Ia., 5. La Salle, Ill., 6. Chicago, 7-14.
THE MERCHANT: Boston, Mass., Oct. 26-27. Nov. 7.
TOM SAWYER (Avery) and DIXON: Pembroke, Ont., Oct. 27. Carleton Place, 28. Smith's Falls, 29. Gananoque, 30. Kingston, 31.
TOMMY PARKER: Piquette, Wash., Oct. 27. Kalamazoo, 28. Holland, 29. Johnstown, 30. Tom Sawyer (Horton): Asheville, N. C., Oct. 27. Monticello, Tenn., 28.
TWO IRISH HEARTS: Gananoque, Ont., Oct. 27. Trenton, 28. Belleville, 29. Peabody, 30. Lindsay, 31. St. Catharines, Nov. 2. Danville, 3. Simcoe, 4. Hamilton, 5.
THE HUNTER: Aspen, Col., Oct. 27. Salida, 28. Colorado Springs, 29.
THE NATIONS: Allentown, Pa., Oct. 27. Hazleton, 28. Scranton, 29. Wicksburg, 30. Harrisburg, 31.
TWO IRISH CROOKS: Brunswick, Me., Oct. 27. Gardner, 28. Hallowell, 29.
TEN NIGHTS IN A BAR ROOM: Ebersburg, Pa., Oct. 27.
THERIDOR: New York City Oct. 3-Nov. 14.

TWINE TEMPTATIONS: Cincinnati, O., Oct. 26. Nashville, Tenn., Nov. 2-4. Memphis, 5-7.
UNCLE TOM'S CABIN (Webber): Newark, N. J., Oct. 26-27.
UNCLE TOM'S CABIN (Middaght): Helena, Mont., Oct. 27. Battle, 28. Anaconda, 29. Deer Lodge, 30. UNDER ISAAC: Wilmington Del., Oct. 25-26.
UNCLE HIRSH: Florence, Ala., Oct. 27. Safford, 28. Decatur, 29. Huntsville, 30.
CLIE AKERSTROM: Toledo, O., Oct. 25-26. Grand Rapids, Mich., Nov. 2-7.
VAL-LEON: Hialetha, Kans., Oct. 27. Horton, 28. VALE COMEDY: Meadville, Pa., Oct. 25-26. Cory, Nov. 2-7. Burnellville, 28-31.
WHITE SLAVE: Chicago, Ill., Oct. 25-26.
WORLD AGAINST HER: Agnes Wallace Villan, Fulton, N. Y., Oct. 27. Waterloo, 28. Canandaigua, 29. Tonawanda, 30. Dunkirk, 31. North East, Pa., Nov. 2. Girard, 3. Ashtabula, O., 4. Sandusky, 5. Norwalk, 6. Adams, Chicago, Ill., 9-11.
WOLVES OF NEW YORK: New York City 25-31.
W. I. SCANLAN: New York City Sept. 25-indefinite.
X AND WAGS: Waterbury, Conn., Oct. 27. Worcester, Mass., 28. New Britain, Conn., 29. Worcester, Mass., 30. Boston, Nov. 2-7.
WORLD (J. Z. Little): Buffalo, N. Y., Oct. 26. Chicago, Nov. 2. Seneca Falls, 3. Gloversville, 4. Saratoga, 5.
W. H. LAROCHE: Alexandria, Minn., Oct. 27. Sauk Centre, 28. 29.
W. H. CRANE: Minneapolis, Minn., Oct. 27. St. Paul, 28. Sioux City, Ia., Nov. 2. Omaha, Neb., 3. Lincoln, 4. St. Joseph, Mo., 7. St. Louis, 8-14.
VOY VOSSON: Portland, Ore., Oct. 25-27. Olympia, Wash., Nov. 2. Seattle, 3. Tacoma, 4. San Francisco, Cal., 9-14.
OPERA AND CONCERT.
ARONSON OPERA: Philadelphia, Pa., Oct. 25-27. AMERICAN OPERA (Hirsch): Philadelphia, Pa., 28-31, indefinite.
JONSTONIAN: New York City Sept. 25-indefinite.
BAKER OPERA (A): Springfield, Mass., Oct. 25-27.
CARLETON OPERA: St. Louis, Mo., Oct. 25-27.
CORRIED OPERA: Atlanta, Ga., Oct. 27. Athens, 28. Augusta, 29. Charleston, S. C., 30. 31. Savannah, Ga., Nov. 2. Brunswick, 3. Jacksonville, Fla., 4. Macon, 5. 6. Americus, 7. Montgomery, Ala., 8-11.
D. F. OBER: Detroit, Mich., Oct. 25-27.
DE WOLF HOPPER OPERA: Philadelphia, Pa., Oct. 26-27.
EMMA LUCH OPERA: East Saginaw, Mich., Oct. 27. Grand Rapids, 28. Indianapolis, Ind., 29. 30. Evansville, 31.
FRANCIS WILSON COMIC OPERA: New York City Oct. 5-indefinite.
IDEAL OPERA: Philadelphia, Pa., June 8-indefinite.
LILLIAN RUSSELL OPERA: New York City Oct. 25-indefinite.
LILLIAN RUSSELL OPERA: Richmond, Va., Oct. 25-26. Charleston, W. Va., 27. Cleveland, O., Nov. 2-7. LIBERTY CONCERT: Dallas, Tex., Oct. 25-27.
MADEIRA FAY CONCERT: Lancaster, Pa., Oct. 27. Gettysburg, 28. York, 29. Frederick, Md., 30. Westminster, Nov. 4. Baltimore, 5. Washington, D. C., 6-8.
MILTON ARON OPERA: Portland, Me., Oct. 25-27.
MINNIE HUCK GRAND OPERA: Pittsburgh, Pa., Oct. 25-27. Washington, D. C., Nov. 2-7.
MCGURRY FAMILY CONCERT: St. Albans, Vt., Oct. 27. Swanton, 28.
OVIDE MUSY CONCERT: Keene, N. H., Oct. 7. Plattsburg, N. Y., 8. Malone, 9. Rutland, Vt., 10. Grafton, N. Y., 11. Reading, Pa., Nov. 2. Hartford, Conn., 3. Morrisown, N. J., 4. Elizabeth, 5. Stamford, Conn., 6. Wilkesbarre, Pa., 7. Scranton, 8. Corning, N. Y., 9. Geneva, 10. Canandaigua, 11. Penn Yan, 12. Seneca Falls, 13.
PEARL OF PERIN: Milwaukee, Wis., Oct. 25-27.
PALLAS OPERA: Rochester, N. Y., Oct. 25-27. Oswego, 28. Syracuse, 29.
REEVES OPERA BOUFFE: Memphis, Tenn., Oct. 25-27. Little Rock, Ark., Nov. 2. Pine Bluff, 3. Holly Springs, Miss., 4. Paris, Tex., 5. Gainesville, 6. Denison, 7. Sherman, 8. Fort Worth, 9. Dallas, 10. SUNDIAD: Los Angeles, Cal., Oct. 27-31.
SEA KING: Columbus, Ga., Oct. 27. Selma, Ala., 28. Montgomery, 29. Mobile, 30. 31. New Orleans, La., Nov. 2-7.
TAN AND TARTAR: Chicago, Ill., Oct. 19-21.
WILBUR OPERA: Cincinnati, O., Oct. 12-14.
VARIETY AND BURLESQUE.
AUSTRALIAN NOVELTY: Pittsburgh, Pa., Oct. 25-27. CROOK BURLESQUE: Troy, N. Y., Oct. 27. 28. Albany, 29.
CANNESITA: Chicago, Ill., Oct. 26-Nov. 7.
CITY CLUB: Philadelphia, Pa., Oct. 25-27.
FRENCH FOLLY BURLESQUE: New York City Oct. 25-31.
FAY FOSTER BURLESQUE: Grand Rapids, Mich., Oct. 25-31. Cleveland, O., Nov. 2-7. Buffalo, N. Y., 9-14.
GRD. INX IN: Paterson, N. J., Oct. 25-27.
GRIEVAN BURLESQUE: Brooklyn, E. D., Oct. 25-27. GUS HILL: Louisville, Ky., Oct. 25-27.
HYDE SPECIALTY: Cincinnati, O., Oct. 25-31. St. Louis, Mo., Nov. 2-7.
HOWARD ATHLETIC: Cleveland, O., Oct. 25-27. BENEY BURLESQUE: Detroit, Mich., Oct. 25-27.
HARRY KENNEL: Harlem, N. Y., Oct. 25-27.
INTERNATIONAL COMIQUES: Providence, R. I., Oct. 25-31.
LILLY CLAY GAIETY: Tonawanda, N. Y., Oct. 27. New Castle, Pa., 28. McKeesport, 29. Youngstown, O., 30. Springfield, 31. Cincinnati, Nov. 2-7.
LORDS GAIETY GIRLS: Leavenworth, Kans., Oct. 27. Lawrence, 28. Topeka, 29.
LESTER AND WILLIAMS: Philadelphia, Pa., Oct. 25-27.
MILFORD NOVELTY: Baltimore, Md., Oct. 25-27.
MILFORD NOVELTY: Philadelphia, Pa., Oct. 25-27.
MAY RUSSELL BURLESQUE: New York City Oct. 25-27. Brooklyn, N. Y., Nov. 2-7.
MAY HOWARD BURLESQUE: Baltimore, Md., Oct. 25-27.
NELSON'S WORLD: Brooklyn, N. Y., Oct. 25-27.
PARISIAN FOLLY: Memphis, Tenn., Oct. 25-27.
REILLY AND WOOD'S SPECIALTY: Albany, N. Y., Oct. 27-31.
RENEZ SANLEY BURLESQUE: Philadelphia, Pa., Oct. 25-27.
SAR DEVERE: Brooklyn, N. Y., Oct. 25-27.
SMITH VAUDEVILLE: Charleston, S. C., Oct. 27. Jacksonville, Fla., 28.
TURNER'S ENGLISH GIRLS: Chicago, Ill., Oct. 25-27.
TOMMY P-STON'S SPECIALTY: New York City Oct. 25-indefinite.
VICTOR VAUDEVILLE: Chicago, Ill., Oct. 25-27. Valds BURLESQUE: Chicago, Ill., Nov. 27. Cleveland, O., 28.
WATSON SISTERS BURLESQUE: Potville, Pa., Oct. 27. Lyons, 28. Sonbury, 29. Portsmouth, 30. Easton, 31. Stroudsburg, N. Y., 2. Honesdale, 3. Carbondale, 4. Scranton, 5. 6. Nanticoke, 7. Brooklyn, N. Y., 8-14.
WHALLEN AND MARTEL: Columbus, O., Oct. 25-29.

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" 6, Springfield, O.	624 50	" 13, Cornellville, N. Y.	578 50	" 20, Easton, Pa.	724 45
" 7, Mansfield, O.	424 45	" 14, Poughkeepsie, N. Y.	542 85	" 21, Reading, Pa.	775 75
" 8, Canton, O.	294 00	" 15, Wilkesbarre, Pa.	646 85	" 22, Columbia, Pa.	265 95
" 9, Akron, O.	633 00	" 16, Scranton, Pa.	557 75	" 23, Harrisburg, Pa.	724 00
" 10, Youngstown, O.	816 00	" 17, Scranton, Pa.	753 45	" 24, Trenton, N. J.	749 00
TOTAL,	\$3,354 45		\$3,705 70		\$10,912 85

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AFFIDAVIT:STATE OF NEW JERSEY,
MERCER COUNTY.

Personally appeared before me, a Notary Public for the State of New Jersey, Elmer E. Vance, who being duly sworn according to law, upon his solemn oath did depose and say that the above statement in reference to the performances of the Great Realistic Comedy-Drama, THE LIMITED MAIL, for eighteen consecutive performances, commencing Oct. 5, 1891, and ending Oct. 24, 1891, aggregate to the sum of \$10,912 85.

Witness present: THOMAS GANDY.

Sworn and subscribed before me this 24th day of October, 1891, at Trenton, Mercer County.

WILLIAM S. MILLS, Notary Public of New Jersey.

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